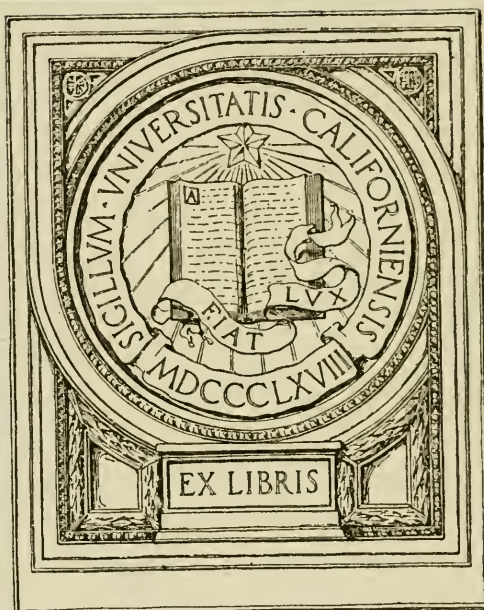


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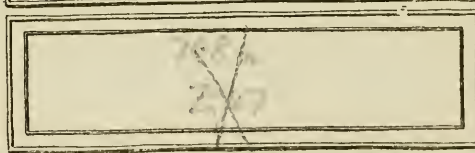
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The Amores of Ovid

A LECTURE

DELIVERED IN THE HALL OF CORPUS CHRISTI COLLEGE
ON TUESDAY, JUNE 11, 1912

BY

ROBINSON ELLIS, M.A.

CORPUS PROFESSOR OF LATIN LITERATURE

LONDON

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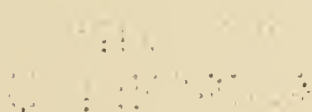
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THE AMORES OF OVID

BRANDT's recent edition of Ovid's *Amores* forms a fitting sequel to his edition of the *Ars Amatoria*. Critically it follows closely in the steps of Ehwald and Martinon, accepting the readings of *P* (the Puteaneus, Paris, 8242), and *S* (Sangallensis, 824). This, considering the immense number of MSS. of the *Amores* which have never been examined, and the boundless field for new discovery which lies before the competent explorer, is not as satisfactory to the researcher of the XXth century as might be wished. Modern research has made no little advance in the valuation of MSS., in assigning dates to them, in discriminating the valuable and uncorrupted from the worthless and interpolated, as may be seen by comparing the edition of Nicolas Heinsius with those of the present day.

Yet Heinsius had great advantages; if a rare or early codex existed in any great collector's library, the intelligence was quickly conveyed to the ears of a savant who knew not only the determinants of age and goodness, but was likely to use every effort to secure it for the library of the Queen.¹ Now the case is altered materially: kings care less for accumulating MSS., while on the other hand the world in general is more and more interested in them.

The arrangements for the convenience of students of MSS. are infinitely more commodious in our time than in the XVIIth century; the function of the collator is respected and everything is done to make his task lighter, whether by larger and better lighted apartments (as in the Vatican under the judicious rule of Pope Leo XIII), or by increasing the number of learned referees who may be consulted on points of difficulty, or by the greatly increased number of printed catalogues giving a detailed list of the

¹ Christina of Sweden.

works contained in each MS. with the page where each work begins and ends. Such are the Catalogues of the MSS. in the Bodleian, prepared by Mr. H. O. Coxe and his assistants.

The trouble, I repeat, of the researcher in MSS. is now so much reduced as to make it, if the codex is not exorbitantly difficult or obscure, a pleasant and even delightful occupation.

Why is it that in constituting a text of the two elegiac poems of Ovid, which, if any, deserved to give him, and did give him, immortality, so little advance has been made since the time of Heinsius? Of the MSS. of the finest of his works, the *Amores*, and the most famous, the *Ars Amatoria*, we have a thoroughly uncorrupted copy in *P*; Heinsius called it his *sacra ancora*, and all subsequent students of the poet's amatory works, Keil, Merkel, Palmer, Ehwald, Martinon, agree with his verdict. Yet even now we have no perfect conspectus of its readings in either *Am.* or *A. A.*, although Palmer's diligent collation of the *Heroides* seems to leave little for future critics to explore. I suppose this most unfortunate accident is due to the more licentious character of the *Amores* and *Ars*, for surely no sane critic could rank the *Heroides* with them as *poetry*.

But this is the very reason why a new and complete collation of *P* in these two works is imperatively required. The *Amores* is, as poetry, by far the finest effort of Ovid's genius. In technic (it is true) the *Ars* is its equal, but not in the quality which is most required in an erotic poet—tender feeling combined with lofty imagination.

This emotional and imaginative quality seems to exist in the *Amores* in a higher degree than in any other work of Ovid's; witness the elegy on the death of Tibullus, the Parrot, the Complaint to Aurora. And in such proportion as its imaginative quality is finer, we have reason to lament that our information as to its condition in MSS. is still very imperfect. There is indeed no absolute consensus as to what MS. is of sufficiently commanding goodness to be ranked with or next to *P*. It is not often that a

problem of a palaeographical kind is at once so interesting and so repellent; interesting, because the three books (originally five) of the *Amores* must have been written while the poet was still at the height of his genius; repellent, because the critical insight required for eliminating the larger number of the MSS. and confining the attention to the really important ones is a rare gift, and only comes after long practice, and handling of many codices. Some years ago, in reviewing Brandt's *Ars Amatoria*, I complained that he had made little or no use of the one earliest copy of any of the elegiac poems of Ovid, the first book of the *Ars Amatoria* (Bodl. Auct. F. iv. 32), of which I have given some photographed facsimiles in the various books of specimens which have been executed by the Oxford Press for the use of my palaeographical pupils. The date of this MS. is not certainly known, but one of the most skilful judges, especially in the case of early *Welsh* script, Mr. Bradshaw, formerly librarian of the Public Library at Cambridge, assigned it to the latter half of the IXth century (*Hermes*. xv, pp. 427-430). And no MS. of any complete portion of Ovid's works is ascertained to be earlier than this.

Yet even of this MS., which was known to Heinsius, I know no entire collation except my own, published in *Hermes*, xv. Of the *Amores* no codex of equal antiquity is known to exist; but the critical problems which it presents are even more perplexing than most of those in the *Heroides* or *Ars Amatoria*. I will give one signal case, about which a far fuller examination of the MSS. of the *Amores* can alone guide us to a reasonable conclusion.

The XIIIth elegy of Book I introduces the poet complaining of the cruelty of Aurora in parting lovers from each other. The first two lines are written in *P* (the Puteaneus) and *S* (Sangallensis):—

Iam super oceanum uenit seniore marito
Flaua pruinoso quae uehit axe diem.

Heinsius, retaining *uēnit* as perfect, proposed to write *relicto* for *marito*, rejecting the ordinary view that the

preposition *a* has fallen out before *seniore*. Though found both in *P* and *S*, the MS. reading cannot be right, albeit accepted by Ehwald, Martinon, and Brandt. For, surely the present, not the perfect, is required. Morn is approaching, and its arrival deprecated on behalf of travellers, soldiers, ploughmen, school-boys, lawyers, pleaders, spinning-maidens, none of whom rise to their daily tasks with pleasure. This section of the elegy occupies (5-26) 22 lines; then follows the poet's own prayer, that Night might overpower Day, the Stars outshine the Dawn, or violent blast wreck the chariot of the Goddess. Then, the inevitable mythological allusions, Memnon, Tithonus, Cephalus, the former Aurora's husband, the latter her paramour, and Endymion the favourite of the Moon (27-48). In this way a total of 44 lines intervenes between the beginning and end of the elegy—

Iurgia finieram, scires audisse, rubebat
Nec tamen adsueto tardius orta dies,

and in this space of time the full day, we may suppose, has risen, and the coming in of Morn is completed. Not less in support of the present *uēnit* not the perfect *uēnit* is the emphatic *mane* in v. 3, '*Quo properas Aurora? mane*': for Aurora would not be hurrying on if she was already risen, and the poet would not conjure her to stay, unless some time elapsed before she might be expected to arise.

I must not leave this elegy without calling attention to the extraordinary interpolation after 30—

Quid, si Cephalio numquam flagraret amore?
An putat ignotam nequitiam esse suam?

This distich is not found in *S*, or, except by the second hand, in *P*; it would be worth while to ascertain by a large examination of MSS. in how many it occurs, and at what period it may reasonably be thought to have been introduced. The distich, like others in the works of Ovid, and in particular those in the *Ibis*, seems to have been

suggested by the two which the poet himself wrote in their proper place in the elegy (vv. 39, 40)—

At si, quem mauis, Cephalum complexa tencres,
Clamares: 'lente currite, Noctis equi,'

and may have been prompted by some unfortunate prudery to which any such open expression of the Goddess's felicity in the embrace of her mortal lover might appear shocking.

Of quite another stamp of interpolation is the 5th elegy of Book III, *Nox erat et somnus lassos submisit ocellos*. The poem contains 46 verses, and describes a nocturnal vision or dream in which the poet is forewarned of an approaching betrayal by Corinna. This elegy was thought spurious by Heinsius and in our own day by Lucian Müller. It is also rejected by Merkel and Martinon, the latter of whom calls it 'cette mauvaise élégie'. It must however have got into some copy of the *Amores* very early, since it is quoted as Ovid's in Servius' (or perhaps pseudo-Servius') commentary on Ecl. vi. 54 'PALLENTEs RUMINAT HERBAS reuomit et denuo consumit. Atque iterum pasto pascitur ante cibo, sic Ouidius.' In this respect it stands on the same footing with the verse *Sisque miser semper nec sis miserabilis ulli* (*Ibis* 117) which is cited as Ovidian by the grammarian Eutyches and is imitated by the Christian poet Orientius *Ille miser uere nec erit miserabilis ulli*, and was obviously considered to belong to a genuine work of Ovid.

I agree with almost all the modern critics of the *Amores* in believing the elegy (iii. 5) to be spurious. So refined a writer would hardly have omitted the personal pronoun which defined *Ocellos* as the eyes of the poet. Returning to v. 18 'Atque iterum pasto pascitur ante cibo,' we are on safer ground. The verse is not without cleverness, but is not up to the mark of Ovid. The writer is defining the meaning of *reuomit*, 'and feeds a second time on food fed on before'. Here we may feel sure that our inimitable poet would not have constituted his verse in such a way as to suggest at the first hearing that *iterum*

is to be connected with *pasto* which really belongs to *ante*. Look again at this distich (13, 14), in which the white cow is compared with milk just fresh from the sheep's udder:

Candidior quod adhuc spumis stridentibus albet
Et modo siccatam lacte reliquit ovem.

Allowing, what it is difficult to admit, that Ovid would have made the rather grotesque comparison of the white skin of a heifer with the white of a sheep's milk, who can believe that he would have used *lacte* either as archaic nominative or as ablative strangely interjected in a clause to which it does not belong, and in which it produces a bizarre effect?

On the whole, this Elegy presents none of those peculiar graces which mark the rest of the *Amores*, and are equally conspicuous in the *Heroides* and *Ars Amatoria*.

It might therefore be expected that it would be omitted by some at least of the better MSS. It is found, however, both in *P* and *S*; and, which is more to the purpose, as was noticed above, it is quoted as by Ovid in Servius' commentary on Vergil. It follows that it must have formed part of the tradition of the *Amores* at a very early time. It is not impossible that some future collator of the MSS. of the poem may find a codex equal in antiquity or even superior to the Puteaneus, and which may either omit the Elegy entirely or offer some note by which its presence may be explained. I have above stated that the Bodleian Library possesses a Welsh MS. of *Ars Amatoria* i, which Henry Bradshaw, a great authority on everything Welsh, 'believed to be as early as century ix.'

This MS., of which I have published a collation, contains glosses explaining many of the Latin words in early Welsh, others in Latin.

Some such MS. of the *Amores* may yet await a discoverer such as Mr. Winstedt, to whom we are indebted for a fragment of the original draft of Juvenal's Sixth Satire, not known to exist in any other Codex. Or some verses of the Elegy may exist as an isolated fragment, just as 18 lines of

the Epistles from Pontus, in a script of the 6th or 7th century, survive in an old edition of the *Moralia* of Nicolas de Lyra at Wolfenbüttel, or as our own Bodleian possesses fragments of early and good codices of Cicero's *Tusculan Disputations*, Sallust's *Iugurtha*, Statius' *Thebais*.

It will be seen by any one who takes the trouble to analyse the three books of *Amores* that by far the larger portion of the poem is occupied with the subject of love exclusively. Even those which (like iii. 6) are only remotely amatory, and where little or no mention is made of Corinna, are more or less closely woven into the general tissue. In the Elegy (iii. 6), which begins with this distich

Amnis harundinibus limosas obsite ripas,
Ad dominam propero, siste parumper aquas,

our poet on the way to Corinna encounters a turbid river which obstructs his progress. He remonstrates with the stream as playing a rôle which ill suits its calling. Rivers, says the poet, from the earliest times have always been true to love and lovers. A long list of river names follows, more conspicuous for the dexterity shown in narrating their amours than for any special attractiveness in the legends, often remote, by which the poet has chosen to illustrate his theme.

Yet from a purely literary point of view they are interesting as showing how early Ovid's Muse had entered on the line which he afterwards pursued more freely in the *Metamorphoses* and (if it is by him) the *Ibis*.

No less interesting is the *Elegy* (i. 6) addressed to the gate-keeper, who refuses to give the poet admittance to his love. This poem is marked off into sections of 8 lines each by the refrain—

Tempora noctis eunt, excute poste seram,

and appears to be unique in Roman Elegy, if we may except the epistle *Deianira Herculi*. It must not be supposed that all the amatory poems in the volume of *Amores* are equally good or at least equally pleasing to a refined taste. This is no doubt true of the larger pro-

portion; they belong to the period of Ovid's highest inspiration. But there are some where the subject is either offensive, e.g. the short but indignant elegy denouncing the employment of eunuchs to guard women (ii. 3):

Ei mihi quod dominam nec uir nec femina seruas,
or grotesque, e.g. the protest against Corinna's dyeing her hair to a Sygambrian red, when its natural black was so much more beautiful. Or lastly, surprising in a work so little serious as the *Amores*, e.g. the carefully worded and difficult verses in which objection is taken to the practice of abortion. Poems such as these, it cannot be denied, are displeasing, or even repulsive to a modern ear, but there can be little doubt that they added to the poet's reputation at the time, and, with two or three sufficiently notorious exceptions, they do not offend on the score of prurient or over-sensual description.

Sometimes we may even admit they heighten by contrast the beauty of the surrounding elegies. Probably to most readers the poems on the *Parrot* and on *The Death of Tibullus* will seem the real gems of the collection. It is in these, at any rate, that Ovid has shown most of the pathetic quality which is inseparable from the highest poetry. The *Parrot* in particular stands out in the list of bird-poems as unrivalled in its combination of ingenious fancy with genuine unaffected grief. Ovid's verses on the Parrot's death equal or perhaps surpass Catullus' hendecasyllables on the *Sparrow* of Lesbia, and far outshine the hexameters of Statius on a similar subject.

In the course of the *Amores*, Ovid takes occasion to predict his own immortality (i. 15. 41, 2)—

Ergo etiam cum me supremus adederit ignis,

Vivam parsque mei multa superstes erit.

and again (iii. 15. 19, 20)—

Imbelles elegi, genialis Musa, ualete

Post mea mansurum fata superstes opus.

And his prediction has proved true, though some of the poets for whom he prophesied a similar immortality have

been wholly or partially lost—most of Menander, the bulk of Callimachus' *Αἴτια*, Ennius, Accius, Varro of Atax, and Gallus. Nor is it at all difficult to discern the reason of Ovid's self-confidence. The *Amores* is not like the *Heroides*, a clever presentment of an impossible situation, in which mythical heroines write love-letters to equally mythical heroes; nor is it, like the *Ars Amatoria*, a manual of love-making in verse—exquisite verse, it is true—but pursuing a more or less avowedly licentious object. As its name implies, the *Amores* exhibits a series of episodes or tableaux in the life of the poet himself; that is to say, actual scenes presenting the various phases of love in its many moods.

Corinna is a real woman, and this was essential to the success of the poem; this, however, makes only a small part of its success. It is in the perfection of its form, both in diction and metre, in the illustration of the main subject by learned legends generally drawn from Greek mythology, sometimes from the annals of ancient Rome, in a hundred felicitous *nuances*, epigrammatic, rhetorical or even grammatical, which are purely Ovidian and are found in none of the elegiac poets who preceded him—it is in these that the abiding charm of the *Amores* is mainly centred. I select the following as among the more favourable examples:—

Qualis Amymone siccis erravit in agris

Cum premeret summi uerticis urna comas,
Talis eras, aquilamque in te taurumque timebam.

In the same elegy (i. 10):

Nunc timor omnis abest, animique resanuit error.

Again:

Nec Venus apta feris, Veneris nec filius armis.

Or:

Inque suos fontes uersa recurrit aqua. (ii. 1. 26.)

The last three words with *recurrat* for *recurrit* are found also in *Heroides* v. 30.

Again:

Odi nec possum cupiens non esse, quod odi. (ii. 4. 5.)

Haec tibi sunt mecum, mihi sunt communia tecum.
(ii. 5. 31.)

Quid iuuat in nudis hamata retundere tela
Ossibus? ossa mihi nuda relinquit amor.
(ii. 9. 13, 14.)

Indeserta meo pectore regna gere. (ii. 9. 52.)
Nauita sollicitus cum uentos horret iniquos,
Et prope tam letum quam prope cernit aquam.
(ii. 11. 25, 26.)

An admirable specimen of Ovid's superlative art.

O utinam fieri subito mea munera possem. (ii. 15. 9.)
Quod sequitur fugio; quod fugit ipse sequor.
(ii. 19. 36.)

Victima deceptus decipientis ero? (iii. 3. 22.)
Cedere iussit aquam: iussa recessit aqua. (iii. 6. 44.)
Ipse tuus custos, ipse uir, ipse comes. (iii. 11. 18.)
Dicta erat aegra mihi: praeceps amensque cucurri;
Veni, et riuale non erat aegra meo. (iii. 11. 25, 26.)

No one, I imagine, can read even one of the *Elegies* without realizing the extraordinary beauty of the language, so lucid, so tender, so inexhaustible, so Roman, without acknowledging in its author a poet of unique genius, born to arrest the attention of his own time and to command the admiration of all future time.

Much indeed of his fame as an amatory poet belongs to periods of which even the most accomplished scholars know little, and which require the learning of a Gaston Paris or a Paul Meyer for their adequate illustration. Eternal is the debt which the Middle Age, its Minnesingers and Courts of Love owe to Ovid, and almost to Ovid alone. Catullus escaped oblivion by the accidental preservation of a single MS.; Propertius and Tibullus were copied by few; but the amatory works of Ovid were preserved in multiplied apographa and were studied or imitated by an innumerable company of French and Provençal singers. In connexion with this voluminous topic I may mention Schrotter, *Ovid und die Troubadours*, Halle, 1908.

NOTES

(to p. 11)

Among the specialities of metre which Ovid introduces in the *Amores* are (1) the invariable disyllable at the end of the pentameter, against the use of Propertius and (in a smaller degree) of Tibullus and Lygdamus; (2) the much more frequent use of short monosyllables like *dat*, *uir*, *nec* in the composition of the dactyl. e.g. *Spemque dat*, ii. 4. 14; *Vnde uir*, ii. 2. 48; *Dure uir*, iii. 4. 1; *Qui quod amat*, ii. 5. 9; *Quique tot errando*, ii. 1. 31; (3) the occasional admission of a word at the end of a pentameter in which the second syllable is a short vowel, e.g. *aqua*, ii. 1. 26; (4) immense care in avoiding any but the lightest elision. So scrupulous is Ovid in this particular as almost to make it questionable whether the well-known *narrabam fluminum amores*, iii. 6. 101, is genuine.

TWO ADJECTIVES OF *colour* IN THE *Amores*.

There are in the *Amores* no less than two words of colour about which doubts have been raised which cannot yet be thought to be settled finally.

One of them is *purpureus* as an epithet of Amor.

Carmina, *purpureus* quae mihi dictat Amor.

(ii. 1. 38.)

Notaque *purpureus* tela resumit Amor.

(ii. 9. 34.)

Brandt adds another passage from *A. A.*—

Purpureus Bacchi cornua pressit Amor

(i. 232.)

and compares Phrynichus' πορφύρεῆς παρῆσι φῶς ἔρωτος.

The scholia of Acron on Horace, *C.* iv. 1. 10, where the swans of Venus are called *purple*—*purpureis nitidis aut pulchris aut reginae Veneri dicatis ut pro regno purpureos dixerit*—show how uncertain were the early expositors as to the meaning of the word.

The last of these explanations, viz. that the swans are called purple, as connoting Venus the supreme arbiter of Love, is worth something as an idea, but can hardly be right.

There must be a definite notion of *colour* in the word, as distinctly as in Phrynichus' purple or purpleal cheeks, and Gray's 'The bloom of young desire and purple light of love.'

The precise idea which Horace meant to convey is perhaps not recoverable, but some form of colour we may suppose to be signified, probably in the wings, similar to the tinted

wings of Amor in *Catalept.* xiv. 9, if the right reading there, which however is quite uncertain, is

ignicolorius alas
In morem picta stabit Amor pharetra.

That Ovid had in his mind some such conception of Amor, i. e. tinted with a suffusion of pink or roseate colour, seems more than probable. At any rate the thrice-recurring epithet *purpureus*, and the fact that the *Amores* may almost be marked off from the other elegiac works of Ovid by this combination of *purpureus* with *Amor*, points, I think, to some such conclusion. If the earlier distribution of the *Amores* into 5 instead of 3 books had been preserved in any copy, we should be better able to speak with confidence about this; we might then decide whether, as is my suspicion, the verse in which Ovid speaks of purpureal Love as dictating his verses, was the original upon which the other two—

Notaque purpureus tela resumit Amor,
and

Purpureus Bacchi cornua pressit Amor—

were framed. As it is, such a guess is little more than a possible hariolation, although I might urge in support of such a view that in the second and third of the above-quoted instances *purpureus* has no special force; in the first of the three it has: Love's roseate gleam lights up the verses it dictates, and Love becomes henceforward purpureal throughout the poem.

Some such theory seems tenable, at least tentatively. It has the merit of not sacrificing the idea of *colour* which I believe to be inseparable from the word. The only other view which appears to me possible, is that Ovid has adopted the word as a literary epithet from Greek, but this requires a larger exploration.

Ovid has another adjective of colour in the combination *uiridesque Britannos* ii. 16. 39. Brandt explains this from Strabo's description of our island as *κατάδρυμος*, full of trees. This can hardly be right. Surely the reference is to the custom of the ancient Britons to dye their bodies and thus give them a more alarming look. Caesar *B. G.* v. 14 *Omnes uero se Britanni uitro inficiunt, quod caeruleum efficit colorem, atque hoc horridiore sunt in pugna aspectu.*

Caesar's *caeruleus color* may fairly be taken to express or include the greenish tint.

¹ *Amor.* i. 8. 65, 66 :

Nec te decipiant ueteres quinquatria cerae.

Tolle tuos tecum pauper amator auos.

So the Codex Puteaneus : other MSS. have *ueteris*.

Naugerius and Marcellius both thought that *quinque atria* was to be read here. 'Fortasse,' wrote the former, 'ut in quibusdam, *quinque atria* legendum, ut maxime nobilis significetur is, cuius maiorum imagines uel quinque compleant atria.' Caspar Barth (*Aduersar.* x. 27) cites a marginal scholion from a MS. of the *Amores* which gives a colour to this view : 'Explodit nobiliorem qui totis atriis imagines habebat dispositas, et se hominem nobilem magni faciebat. Ad talem dicit Iuuenalis cum tota Carthagine migra.' I see no ground for doubting Barth's truthfulness as to this excerpt: doubtless similar or identical scholia may be found on the passage in some of the innumerable MSS. of the *Amores*.

Barth, however, while agreeing with the interpretation above given as a whole, maintained that *quinquatria* should be written as one word. He quotes a gloss², 'Quinquatria porticus est quinque ambulacrorum,' which is repeated by Papias in this form, 'Quinquatria quinque porticorum ambitus.' Many years before my attention was called to the difficulty in Ovid, I had found this gloss in the XIVth cent. Balliol Glossary, with *porticuum* for *porticorum*. It can be traced back as far as the XIth century. A Vatican codex of this date (Mai, Auct. Class. VII) gives it thus : 'Quinquatria, quinque porticorum ambitus puto.' It is also in the so-called Glossae Isidori, *Quinquatria ambitus quinque porticorum* ; but I am aware that Löwe has discredited the value and antiquity of this collection. Yet Arevalo seems right in tracing a connexion between the gloss and the scholion on *totis quinquatribus optat*, Juv. x. 115 'diebus festis quibus Minerua colitur, aut quod intra quinque atria fit, aut atria abundat, nam dies quinque in uno (*continui* Schurzfleisch) festi'; and this carries back the gloss to a comparatively early period.

Barth's belief that *quinquatria* was a singular noun (in accordance with which he changed *decipiant* into *decipiat*) in no way follows from the gloss. It may quite as well be a neuter plural with a collective meaning; and at least as regards the MSS. of Ovid there seems to be no support for the singular.

But was Barth right in accusing Naugerius and Marcellius

¹ Reprinted from the *American Journal of Philology*, vol. xiii, 1892, p. 347.

² Can this gloss be ultimately biblical? See S. John v. 2.

of great and dangerous error for preferring to write *quinque atria* in two words rather than *quinquatria* in one? Surely not, on the evidence of the gloss. For if the Juvenal scholion is the source of it, it is a mere etymology, in its original form; a tentative explanation of a word, not an ascertained or really existing meaning. If, on the other hand, it has nothing to do with the Juvenal scholion, it may be, as Heinsius suggested, a gloss on this actual passage of Ovid, but written after *quinquatria* had occupied the MSS., ousting the more genuine *quinque atria*.

It is, I think, highly improbable that in the Augustan age a poet of Ovid's eminence should have written *quinquatria* (which, so far as our extant authorities go, is invariably applied to the festival of Minerva in the third week of March) in the sense of *quinque atria* 'five halls' or 'hallfuls'. But I see no strong objection to his writing *quinque atria* with this meaning. Vergil, speaking of the wealthy Galaesus, Aen. vii. 538, describes him as lord of *five* flocks of sheep, *five* herds: *Quinque greges illi balantum, quina redibant Armenta*, and the recurrence of this number in familiar combinations such as *quinque zonae, planetae, sensus*, &c., to say nothing of the *πένταθλον*, might be enough to account for its being used by Ovid in the vague and large way more usually associated with *tres, ter*. At any rate, the numerical difficulty which Burmann finds in *quinque*, as if five *atria* were an impossibility, is not a very insurmountable one. It would not, I suppose, arrest any scholar who found it so written in a MS. otherwise authoritative. The real difficulty is that *quinquatria* should here, and here alone, have a meaning quite distinct from its ordinary sense. But this might well have its origin in palacography. How little separates QVINQ. ATRIA from QVINQVATRIA! Let the point which followed the Q once fall out, how likely that it would continue to be omitted, that the MSS. which preserved it would become fewer and rarer!

I need not dwell on the natural connexion between the waxen images of ancestors and the *atrium*. Juvenal's well-known line, viii. 19 'Tota licet ueteres exornent atria cerae,' is copiously illustrated by Mayor *in loc.* One parallel I may be permitted here to cite. Mart. ii. 90. 5, 6 Differat hoc patrios optat qui uincere census Atriaque inmodicis artat imaginibus. The plural here is like the *quinque atria* of Ovid. It is vague and meant to give an idea of profusion—he crowds his 'halls' with busts, just as Ovid's lover fills 'five' whole 'halls' with them.

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